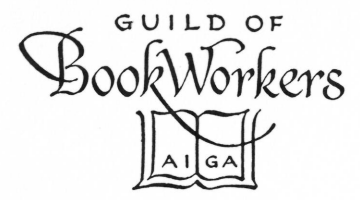


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GUILD OF BOOK WORKERS JOURNAL

Volume XII

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JOURNAL OF THE GUILD OF BOOK WORKERS

Volume XII Number 3

Spring 1974

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The Guild of Book Workers
a non-profit organization affiliated with
The American Institute of Graphic Arts
1059 Third Avenue, New York, N. Y. 10021

LAURA S. YOUNG
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JERILYN G. DAVIS
Vice-president and Membership Chairman

MARY S. CORYN
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Vice-president at Large

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Exhibition Chairman

MARY C. SCHLOSSER
Program Chairman

MARY E. GREENFIELD
Library Chairman

GRADY E. JENSEN
Publicity Chairman

FRANCES MANOLA
Supply Chairman

Inquiries about the Guild and the Journal
may be sent to the Guild at the above address

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(Editor of this issue: Grady E. Jensen)

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The Cover: Polly Lada-Mocarski, left, presenting the gold pin
and book to out-going President, Laura S. Young
(see page 16).

PRESIDENT'S ANNUAL REPORT / Laura S. Young

In reporting to you on the affairs of the Guild for the 1973-74 season, I am happy to tell you that it continues to grow in a modest way.

The Minutes of the Annual Meeting, the Treasurer's report and the reports of the various Committee Chairmen follow in this issue of the *Journal*. As you will see, it has not been one of the Guild's most active and interesting seasons.

Our major accomplishment of the year was in bringing the *Journal* virtually up-to-date. It was gratifying to see that in doing this our financial position remained in a healthy state. With ever-rising prices each copy of the *Journal* now costs about \$2.00 to produce and mail. This varies a bit depending on the number of pages. The *Journal* has, since its beginning, been well received, and is probably one of the Guild's most worthwhile undertakings, so we are pleased to have its publication caught up.

I regret that the new Supply List and the List of our Library Holdings have not been issued. These are both, however, big undertakings, and one's personal obligations must take precedence over volunteer work. I am sure that Miss Manola and Mr. Cushing will complete these as soon as they possibly can.

In closing this, my final report to you, I would like to thank the entire membership for the support that you have given both the Guild and me during my two tenures in office. My special thanks go to the members who have served on the Executive Committee. We have worked together in complete harmony in the hope and in the belief that the decisions we have made were for the good of the Guild.

I trust that you will all continue to support the Guild and its president so that the organization may continue to grow both in members and in stature.

I have enjoyed serving as your president, and I hope that I have served you well. Adieu!

MINUTES OF THE ANNUAL MEETING, June 27, 1974 / Mary S. Coryn

The sixty-eighth annual meeting of The Guild of Book Workers was held on Thursday evening, June 27, 1974 at the headquarters of The American Institute of Graphic Arts, 1059 Third Avenue, New York, N. Y.

Members and guests signing the roster were: Laura S. Young, Grady E. Jensen, Mary Schlosser, Jerilyn Davis, Mary Coryn, Henry C. Granger, Johanna Granger, Eugene P. Pattberg, Catharine Fournier, Gabrielle Fournier, Gwendolyn Blackman, Judith Reed, Sylvia Anderle, Polly Lada-Mocarski, George Cunha, Angela Chapnick, Hope G. Weil, Suzanne Schrag, Marie Therese Kaufman, Marvin Eisenberg, V. G. Estick, Hanka Ablin, Jeanne Lewisohn, Elaine Haas, Duncan Andrews, Jean Burnham, Ruth Tayler, Frances Manola, Anita Kearns, Inez Pennybacker, Helen Louise Boettger, Gerard Charriere, and Terry Belanger.

The meeting was called to order at 7:55 p.m. by the President, Mrs. Young. After greeting members and friends, she announced that *Journal* production was now on schedule, and that the Guild was the recipient of a gift of \$100 from Mrs. Laurence Rossbach—a student of Mrs. Weil's.

She also announced that, inasmuch as Betsy Eldridge had moved to Canada and Mr. Eisenberg had resigned from the Small Exhibitions Committee, Dr. Guilford H. Bartlett had been named Chairman and Miss Janet Burns and Miss Heinke Pensky had agreed to serve as members of the committee. The current display in the case at AIGA headquarters was supplied by Jane Greenfield. It consists of brass dies and imprints selected from a collection given to Yale University by the Houghton Mifflin Company. She urged Guild members to see it.

The minutes of the sixty-seventh annual meeting were read and approved. Mrs. Coryn then reported that since the close of 1963 the number of library subscribers to the *Journal* had increased from 18 to 53. Shortage of funds was given as the reason for three

cancellations—otherwise the list of libraries would stand at 56 at this time.

Exhibition Chairman Duncan Andrews expressed regret that he had been unable to arrange an exhibition due to the fact that he had been carrying an exceptionally heavy work load and had been abroad for part of the year.

Membership Chairman Jerilyn Davis announced that the Guild had acquired 39 new members, two re-joiners, and one institutional membership—The Library of Congress—since her report at last year's annual meeting. Membership now stands at 240.

Program Chairman Mary Schlosser reported that programs for the 1973-74 season had consisted of three meetings—an informal opening at AIGA headquarters on October 16, 1973, a full day's visit to the Library of Congress Conservation Department in Washington on November 3, 1973, and a demonstration of gold illumination by Frances Manola at AIGA headquarters on March 28, 1974. A proposed visit to the Curtis Paper Company Mill in Newark, Delaware, has been postponed until Fall. Each of these programs is reported in full in appropriate issues of the *Journal*.

Publicity Chairman Grady Jensen (who never fails to provide the *Journal* with an interesting news column) made his usual appeal to members to send him news items which he can use.

Library Chairman Jane Greenfield, unable to attend the meeting, had asked Polly Lada-Mocarski to read her report. Its brevity was amusing and to the point—"I am sorry to report that the Library has had no accessions during the year, nor has it been used. What can we do about it?"

Supply Chairman Frances Manola, arose to ask members to volunteer help in working out a new supply list which she hopes to have ready by August.

Vice-president at Large, Captain George Cunha, then announced the results of the election. He reported that 65 ballots had been returned and the suggested officers had been elected: President, Mary Schlosser; Exhibition Chairmen, Judith Reed and Sylvia Anderle; Program Chairman, Robert Shepherd; Library Chairman, Stanley Cushing; Publicity Chairman, Grady Jensen.

Mrs. Young then called upon Mary Schlosser to come forward and presented her with the gavel. Mrs. Schlosser accepted the gavel, remarking that the vacancy left by the retiring President was going to be difficult to fill. Mrs. Young had scarcely seated herself in the audience to begin her retirement when Mrs. Lada-Mocarski stepped forward, was recognized by the new president, and then stopped at Mrs. Young's seat and asked her to rise and step forward to receive a token of regard and appreciation from Guild members for her years of service in the presidency. She pinned upon Mrs. Young a beautifully designed and executed gold pin, emblematic of the bookbinding art for which, in response to two "unauthorized mailings," Guild members had generously contributed.

After a session of "thank-yous" the meeting was adjourned and members gathered at the refreshment table to begin an especially gay social hour.

EXHIBITION / Duncan Andrews

The Exhibition Chairman, at the annual meeting, reported that he had been unable to arrange any exhibitions due to the fact that he had been carrying an exceptionally heavy workload and had been abroad for part of the year.

LIBRARY / Mary E. Greenfield

At the annual meeting Mrs. Greenfield reported that the Library had had no accessions during the past year, nor was it used. She asked, "What can we do about it?"

She reported that the United Nations Educational and Scientific Organization (UNESCO) had published an interesting book by Yash Pal Kathpalia, entitled *Conservation and Restoration of Archive Materials*. The book was published in 1973, in Paris.

TREASURER'S REPORT / Mary S. Coryn
June 1, 1973 to May 31, 1974

Balance carried forward from May 31, 1973	\$6,213.95
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Receipts:

Dues credited by AIGA	\$3,880.00	
Journal Receipts	380.00	
Other Receipts	<u>75.00*</u>	
		\$4,335.00

Disbursements:

Journal Production	\$3,366.60	
Executive Committee	331.66	
Library (Insurance)	75.00	
Membership Committee	179.12	
Program Committee	89.88	
Publicity Committee	62.16	
Secretary	23.35	
Supply Committee	<u>19.07</u>	
		\$4,146.84

Excess of receipts over disbursements	<u>188.16</u>
Balance as of May 31, 1974	\$6,402.11

*Gift from Mrs. Rossbach

MEMBERSHIP COMMITTEE / Jerilyn G. Davis
February 28, 1975

In the interest of keeping the membership list as up-to-date as possible, my reports are current when the *Journal* goes to press, rather than the period covered by the *Journal*.

New Members:

Ms. Janice Bornstein (B, RC-P; C, DesA-A)
24 Menin Rd.
Toronto, Ontario M6C 3J2
Canada

Rev. Charles A. E. Brandt (B, RC-P; T)
Centro Del Bel Libro
Legatoria Artistica
Passagio San Pietro
6612 Ascona, Switzerland

Mr. Frank Buxton (B, D, RC-sP; T; Coll)
1381 Miller Dr.
Los Angeles, Calif. 90069

Mr. Bruce Campbell
Princeton University Press
Princeton, N. J. 08540

Ms. Eleanor Finger
1 Ninth Ave.
San Francisco, Calif. 94118

Miss Susan J. Frampton (B, RC-A; L)
4450 Sherwood Forest Court #8
4312 Westport Rd.
Columbus, Ohio 43228

Mrs. Bonnie Garlan
8330 S. E. 29th Ave.
Portland, Ore. 97202

Ms. Suzanne L. Gee (C, II; sP)
4210 Balboa
San Francisco, Calif. 94121

Mr. Stephen Gerstman
Leaves of Grass Bookstore, Inc.
5314 Germantown Ave.
Philadelphia, Pa. 19144

Mr. O. J. Hatcher (B, RC-sP)
Art Guild Bindery, Inc.
2844 Spring Grove Ave.
Cincinnati, Ohio 45225

Ms. Elizabeth C. Hollyday
110 W. Melrose Ave., "F"
Baltimore, Md. 21210

Mr. Scott Husby
Route 1
Greene, Iowa 50636

Mr. David A. Jencks
56 Linnaean St.
Cambridge, Mass. 02138

Mr. Kauko K. Kallio (B-P)
771 Brewer St.
E. Hartford, Conn. 06118

Ms. Hedi Kyle
49 East First St.
New York, N. Y. 10003

Mrs. Alfred J. Moran
812 Park Ave.
New York, N. Y. 10021

Miss Patricia Owen
Cutler Rd.
Greenwich, Conn. 06830

Ms. Joyce E. Petersen
The Art Service
Coult Lane
Old Lyme, Conn. 06371

Mrs. Laurence Rossbach
1112 Park Ave.
New York, N. Y. 10028

Mrs. Alan Shalleck (B-A; Coll)
Wilson Rd.
Lambertville, N. J. 08530

Ms. Susan M. Shaman (B-P)
1228 Seventh St.
Huntington, West Va. 25701

Mr. Stephen J. Siner
Bond Adhesives Co.
P. O. Box 406
Jersey City, N. J. 07303

Ms. Carol R. Soininen
4117 Hidden Valley Rd.
Lafayette, Calif. 94549

Mr. Robert A. Sosin (B-P; T)
Lethryn Workshop
5148 Wayne Ave.
Philadelphia, Pa. 19144

Miss Luisa Spencer
169 W. 85th St.
New York, N. Y. 10024

Mr. Gerritt K. VanDerwerker
2278 Brewster St.
St. Paul, Minn. 55108

Miss Carolyn Wichman
2710 Sedgwick Ave.
Bronx, N. Y. 10468

Mr. Michael J. Wilcox (B, RC-P)
Woodview P. O.
Ontario KOL 3EO
Canada

Ms. Merry W. Zeigler
Quaker Hollow Rd.
Sewickley, Pa. 15143

Former members who have rejoined:

Mr. Gerard Charriere (B, DesA, RC, D-P; T; Coll)
36 W. 26th St.
New York, N. Y. 10010

Capt. James F. Rigg (B, RC-sP)
26 Hanson Dr.
North Kingstown, R. I. 02852

Name Correction:

Change Mrs. Samuel Ellenport to Mrs. Emily Ellenport

Address Corrections:

Mr. Prentiss L. Gillespie
Preservation Office Librarian
Office of Assistant Director
for Preservation
Library of Congress
Washington, D. C. 20540

Mrs. Virginia M. Ingram
3494 Maplegrove Dr.
Grove City, Ohio 43123

Address Changes:

Miss Julie A. H. Beinecke
c/o Camberwell School of Arts
Peckham Rd.
London SE5 8UF
England

Dr. Lamar A. Byers
P. O. Box 3563
West Sedona, Ariz. 86340

Ms. Julie F. Coryn
35 Clark St., Apt. 1D
Brooklyn, N. Y. 11201

Mr. William H. Dierkes
Dierkes Bindery
P. O. Box 509
Eureka Springs, Ark. 72632

Mrs. Robert H. Eldridge
24 Castle Frank Crescent
Toronto, Ontario M4W 3A3
Canada

Mr. James C. Goff
36 Berwick Pl.
Rumford, R. I. 02916

Mr. Harold Goodwin
Suite 804
1420 Beach Dr.
Victoria B. C.
Canada

Mr. Robert A. Hauser
Busyhaus Workshop
P. O. Box 422
North Andover, Mass. 01845

Mrs. Nina W. Matheson
338 "M" St., S. W.
Washington, D. C. 20004

Mr. William D. Minter
c/o Kner & Anthony Bookbinders
407 So. Dearborn
Chicago, Ill. 60605

Mrs. Hisako Nakazawa
c/o Dr. Okimi Nakazawa
14 Yajima-cho
Takasaki City, Japan 370

Miss Andree V. Pimont
P. O. Box 426
Phoenicia, N. Y. 12464

Rev. James F. S. Schniepp
204 E. 6th St.
New York, N. Y. 10003

Mrs. Silvia B. Sella
via Necchi 14
20123 Milano
Italy

Dr. Richard D. Smith
Wei T'o Associates, Inc.
P. O. Box 75
Tinley Park, Ill. 60477

Mrs. Peter Tomory
274 Napier Street
Fitzroy 3065
Melbourne, Victoria
Australia

Mr. Harold W. Tribolet
Fox Circle - Perry Park
Larkspur, Co. 80118

Mr. David P. Wallesz
201 Elm St.
State College, Pa. 16801

Resignations:

Mrs. Hanka Ablin, Mr. Norman V. Carlson, Mrs. Mary F. Carmody, Mr. Robert DuMeer, Brother Laurence Everson, Miss Catharine Fournier, Mr. Lawrence D. Granick, Sister Loyola Mary Harnan, Mother Mary Joseph, O.C.D., Mrs. Marie T. Kaufman, Mrs. Kenneth J. Langley, Mr. Duncan H. Olmsted, Mrs. Lola Simmons, Mr. James G. Stephens, Mrs. Betty Sweren, and Mr. Allan J. Thenen

Deaths:

We sincerely regret the death of Mrs. Herbert Fahey on August 26, 1974 and the death of Mr. Myron Roberts in 1975.

Since the publication of Vol. XI, No. 3 of the *Journal* (February 1974) we have had 38 new members, 2 former members have rejoined, 25 members resigned, and 2 members died. This is a net gain of 13 individual memberships. The Preservation Office of the Library of Congress has joined the Guild as our first institutional member.

Total Membership: 251 Individual Members
1 Institutional Member

PROGRAM COMMITTEE / Mary C. Schlosser

There were three programs during the 1973-74 season: an informal opening meeting at the AIGA on October 16, 1973; an all-day visit to the Conservation Department of the Library of Congress in Washington, D. C., on November 3, 1973; and a demonstration of the use of gold in illumination by Frances Manola on March 28, 1974. Attendance remained in the usual range of 20 to 30 members and guests, except for the unusually large attendance at the Washington meeting. This was most gratifying to your chairman as the Washington trip was several years in the planning and required more work than most of our programs. Individual reports of the programs appear, as usual, in the appropriate issues of the *Journal* (Vol. XII).

This year rounds out the ten years for which I have been program chairman—I arranged the opening informal meeting in the fall of the 1963-64 season and have been hard at work on programs ever since. In looking back over the years, I find that my thanks are owed again and again to the several members of the Executive Committee who have contributed time, energy, and ideas toward whatever successful programs have been achieved, and I extend my thanks to them once more this year.

As the outgoing chairman, I wish all success to the new program chairman and look forward to what next year will bring.

PUBLICITY COMMITTEE / Grady E. Jensen

Notice has been received of an exhibition of the work of GBW member Jean Gunner and apprentices at the Hunt Institute Conservation Department of the Hunt Library, Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh.

Entitled "Ruination, Restoration, Preservation", the exhibition ran from April 1 through September 20, 1974.

The Pilgrim Society, Plymouth, Massachusetts, presented an exhibition of seventeenth- and eighteenth-century books and documents owned and read in that era in New England. Rare prints of Amsterdam were also on display. The items on exhibition were restored by the New England Document Conservation Center on a grant to the Pilgrim Society from the Massachusetts Council for the Arts and Humanities. GBW member George M. Cunha is Director of the Conservation Center. The exhibition opened April 22, 1974, and continued through November.

The April 6, 1974 edition of *The New York Times* included an obituary on Rabbi Bernard Nurenberger, a calligrapher, who devoted his life to reproducing sacred scrolls and other ritual writings. He was 84 years old at the time of his death. In addition to producing his principal work, the Torah or the Scroll of the Law, which is the five books of Moses, Rabbi Nurenberger inscribed, with goose-quill pens, mezuzahs, which are rolled parchments attached to doorposts in Jewish homes; texts used at prayer in phylacteries, rabbinical degrees and bills of divorcement. Rabbi Nurenberger ceased the exacting work on Torahs in 1970 when he was stricken with Parkinson's disease. He had mastered the art of calligraphy in an academy for sopherim (scribes) operated in Cracow, then part of Austria, by his father, Rabbi Arye Leib Nurenberger. After fleeing France during World War II, he worked under the Chief Rabbi of England in London, and moved to New York in 1946.

The May, 1974 issue of *House and Garden* included an article by Sandra Oddo on "How to Take Care of and Repair Books". Subjects covered briefly but probably as adequately as space permitted included basic care of books, care of leather bindings, and "first aid" - torn pages, acid stains, loose plates, dirt, faded color, broken corners and loose bindings. GBW members Carolyn Horton and Deborah Evetts both were quoted several times in the article.

The June 1, 1974 edition of *The New York Times* included an obituary of Mrs. Janet Percy Dana Longcope. She was 88 at the

time of her death. Mrs. Longcope was a granddaughter of Charles A. Dana, publisher of *The New York Sun*. A master bookbinder, a traveler and a photographer, she gave her collection of Asian photographs to the Smithsonian Institution. She served as a nurse with the French Army in World War I. Mrs. Longcope was a member of the Guild from January, 1942, until July, 1971.

From April 1 to May 3, 1974, the New York City Community College Library, Brooklyn presented an exhibition entitled "20th Century Scribes—Contemporary Calligraphers of the New York Area".

An exhibition of calligraphy was presented in Seattle, Washington by Friends of the Crafts, Inc., from April 18 to June 1, 1974.

GBW member Richard Minsky presented an exhibition of "Books, Bindings and Boxes" at the Zabriskie Gallery, New York City, from June 4-29, 1974.

SUPPLY / Frances Manola

At the annual meeting Miss Manola reported that, despite the best of intentions, she had been unable to progress with the new supply list. She stated that the month of August was the only time when she could take time from her regular work to get a new supply list organized. Volunteers to help in this project were asked for and several members present were kind enough to offer their services.

VICE-PRESIDENT AT LARGE / George M. Cunha

The Vice-president at Large has been able to see more of the members who live away from the New York area in connection

with his work as Director/Conservator of the New England Document Conservation Center. During the past several months Mr. Cunha was on the road several days a week in the six New England states and New York visiting libraries, archives, public record centers, historical societies and museums. Our peripatetic Vice-president at Large's travels and activities during the spring included:

- Addressing, on April 24, 1974, the Graduate Students Association, Graduate School of Library Science at Simmons College, Boston, on the management aspects of library science.
- Organizing, on June 13, 1974, a one-day workshop on simple book repair at the Dedham (Massachusetts) Historical Society.
- Addressing the Five Colleges Library Association at its spring meeting at Amherst College on the conservation of library materials.
- Organizing and leading a workshop in simple book repair for the staff of the Somerville (Massachusetts) Public Library in June.
- Addressing, on June 29, 1974, the Pre-Conference Meeting of the Rare Books and Manuscript Section, American Library Association, at the University of Virginia. The subject of Mr. Cunha's address was "Preventive Library Conservation."

REPORT OF THE COMMITTEE TO HONOR OUR RETIRING PRESIDENT, LAURA S. YOUNG / Polly Lada-Mocarski

On the evening of June 27, 1974, at the annual meeting at AIGA headquarters, Laura Young, our President of many years, years of devoted and enthusiastic work for the Guild, was honored

by the presentation of a specially designed gold pin and a citation. The citation was written by our calligraphic member Mary L. Janes, and was presented in a case binding (there was only one signature) of leather and marbled paper, bound by Polly Lada-Mocarski. Mrs. Young was also given a sizeable check, the remainder of the special fund after the gold pin was paid for. The presentation was made after the outgoing President turned over the office to the new President, Mary Schlosser. Mary called on Polly to join her and together they presented the gifts to Laura on behalf of the membership. The pin was pinned on amid loud applause—there were thirty-five persons present—and the book was quickly filled with everyone's signature. It was a happy moment for all, made possible by the extraordinarily generous amount of money sent to honor our outgoing President—way beyond our wildest dreams—which was a very real tribute to her indeed.

The Committee thanks each and every one for the very generous response and wishes it could answer contributions individually, but that would be in the hundreds! The Guild of Book Workers certainly rises to the occasion when asked. This is surely a demonstration of our keen interest in the GBW and in the fact that we prize our unique organization, now sixty-eight years old.

Thank you all again.

LETTER OF THANKS / Laura S. Young

(Editor's note: The following letter from Laura S. Young was received by Polly Lada-Mocarski shortly after the annual meeting, and the committee wanted to share its message with the membership.)

Dear Polly:

I am told that you headed the committee that planned the retirement party for me. Please accept my sincerest thanks; and please convey them in some proper way to the members of the Guild who made it all possible. I do not have a list of everyone who responded to the mailing that went out without the president's approval—the first in sixteen years—so I cannot write to them all.

I suspected, of course, that some recognition of my years of service would be made at the annual meeting. It was, however, furthest from my thoughts that so much care and consideration would be taken in making this such a memorable occasion for me.

Nothing could have pleased me more than the beautiful pin, especially designed and inscribed, the little book written by Mary Janes, bound by you in marbled paper (I am guessing) made by Jane Greenfield, your kind words, and the check representing the unexpended funds.

While I have never considered the presidency of the Guild a burden—in fact I have enjoyed it—I must confess that I woke up the morning after the meeting feeling ten years younger!

Again my thanks to all participants. I hope all of you will give Mrs. Schlosser, our new president, the same fine support and cooperation that you have given me over the years.

Affectionately,

Laura S. Young

A BRIEF ACCOUNT OF LAURA S. YOUNG'S YEARS AS PRESIDENT OF THE GUILD / Mary C. Schlosser

Laura S. Young joined the Guild of Book Workers in 1942. In 1946 she was elected to the Executive Committee and with the exception of a few years she has served the Guild in some official

capacity from that time until her retirement from the presidency in June of this year.

In 1949, a year after the Guild became affiliated with the AIGA, the membership stood at 48—a decrease of 50% in a year due to the dissatisfaction of some members over the affiliation, and the then head of the Guild was unwilling to continue in office. No member of the existing Executive Committee was willing to run for the office; in fact no member of the Guild was willing to take on the responsibility.

At Mrs. Young's suggestion, the Executive Committee agreed that the ballot should go out with no nominee for Secretary-Treasurer (the administrative officer at that time) but with a statement that the member receiving the most votes would serve as chairman pro tem. This was Mrs. Young and she assumed the responsibility of keeping the Guild alive.

She ironed out quite easily the problems that had arisen as a result of our affiliation with the AIGA, and since that time the Guild has had a satisfactory and pleasant working relationship with the Institute.

In the period from 1949 to 1952 under Mrs. Young's supervision the Guild was restructured and the bylaws revised to provide for a president, a vice-president who would also serve as membership chairman, a secretary-treasurer and four committee chairmen with designated responsibilities—exhibition, program, publicity and supplies. Prior to this the Executive Committee had no specific duties and the Guild's primary activity was the sponsoring of exhibitions.

Perhaps the most significant changes that resulted from the re-organization were the inauguration of annual programs, the compilation of the Guild's first comprehensive list of supply sources (this was started by Mrs. Young in 1948 and she carried it to completion) and the decision to send detailed reports of all Guild activities to the membership in mimeographed form. With these changes the Guild began to grow slowly and consistently.

Mrs. Young served as president until 1952. During the next few years, at her suggestion, the Guild accomplished one of its

most ambitious undertakings—the Traveling Exhibition—with Mrs. Young playing an active role both in the binding of the books and in the assembling of the show.

In 1958 when the membership was again on the decline, Mrs. Young was asked to run again for president. This she did and she has served the Guild in this capacity consecutively for the past sixteen years.

During this time the Executive Committee has been expanded twice. First, a vice-president at large was added whose primary function was to serve as liason officer for our non-resident members.

After the start of the Guild's library, the position of librarian was given executive committee status. The library began with a modest collection of books donated by members or purchased with donated funds. It was through Mrs. Young's efforts several years later that the library of Edith Diehl was given to the Guild by the American Craftsmen's Council (now American Crafts Council).

The Guild's little publicity brochure was issued in 1961.

Then in 1962 our mimeographed reports to members gave way to the *Journal* which with this issue completes its twelfth year of publication. Mrs. Young has filled in on a number of occasions when the designated editor was unable to perform his duties; and much of the work of final editing, proofreading and mailing of the *Journals* has been done in her shop by Mrs. Young and her staff, at her expense in time.

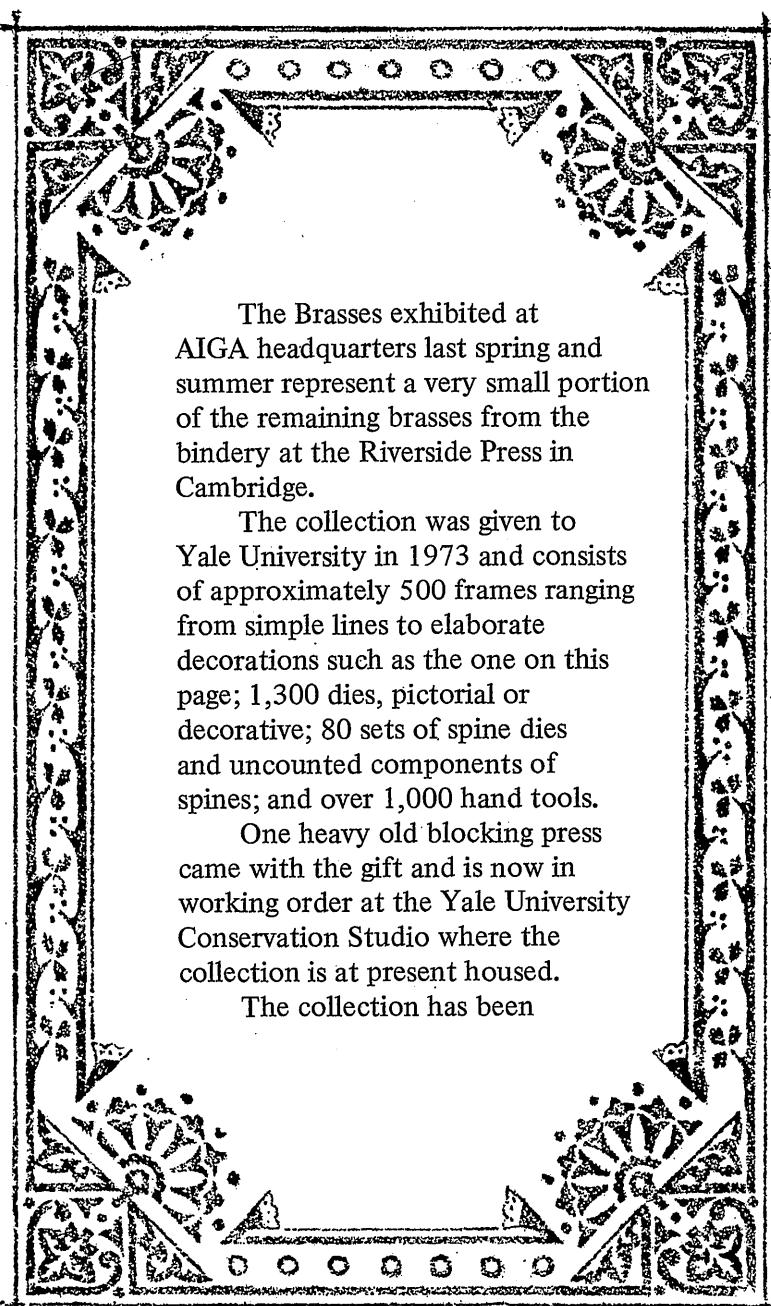
During her years in office the membership has increased almost 400% and the Guild has grown in stature in many ways. It is now known the country over as the authoritative organization of the hand book crafts.

In Mrs. Young's retirement from the presidency of the Guild many members apparently got the erroneous impression that she was retiring from the field of hand bookbinding. To set the record straight, she expects to continue the operation of her shop—reputedly one of the best equipped and most active independent shops in the country—where she accepts both commissions and private students.

AIGA SMALL GALLERY EXHIBITION / Guilford H.
Bartlett, Jr., Chairman



April 9—August 28, 1974

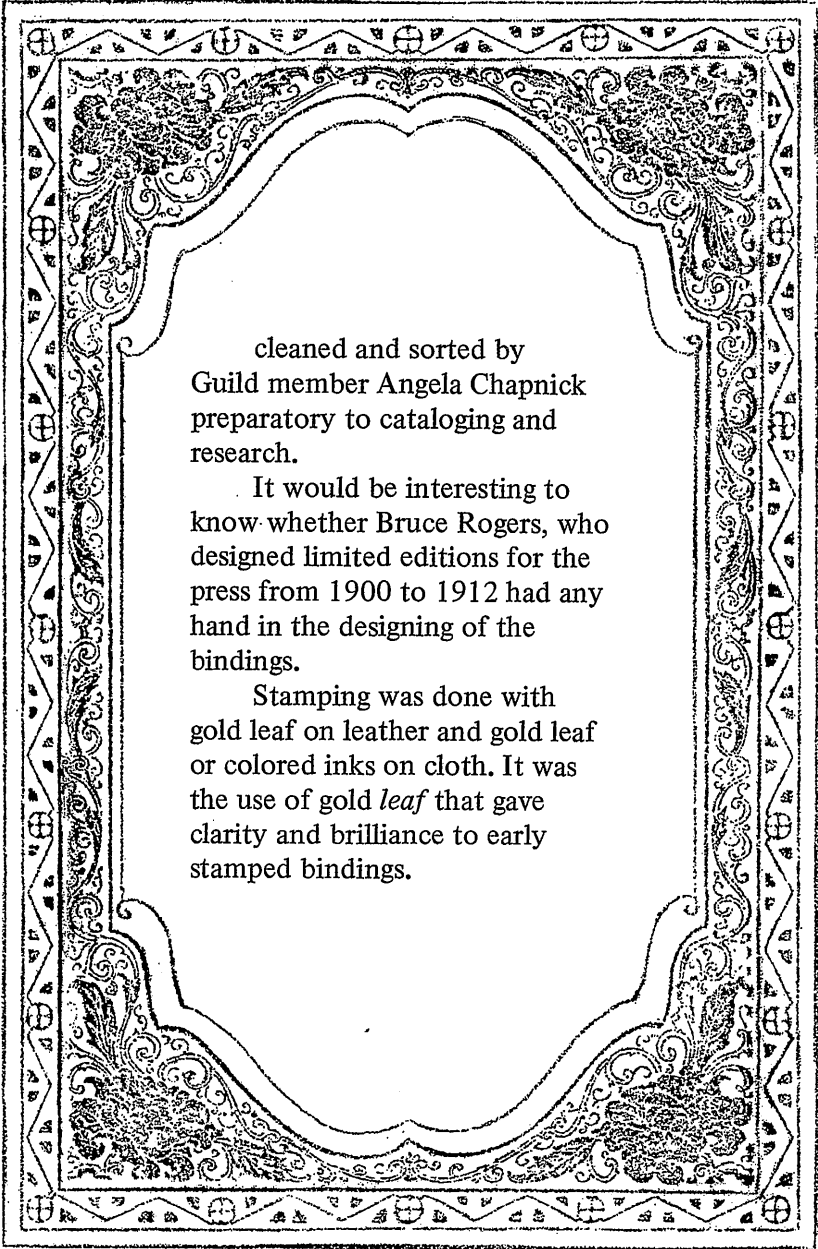


The Brasses exhibited at AIGA headquarters last spring and summer represent a very small portion of the remaining brasses from the bindery at the Riverside Press in Cambridge.

The collection was given to Yale University in 1973 and consists of approximately 500 frames ranging from simple lines to elaborate decorations such as the one on this page; 1,300 dies, pictorial or decorative; 80 sets of spine dies and uncounted components of spines; and over 1,000 hand tools.

One heavy old blocking press came with the gift and is now in working order at the Yale University Conservation Studio where the collection is at present housed.

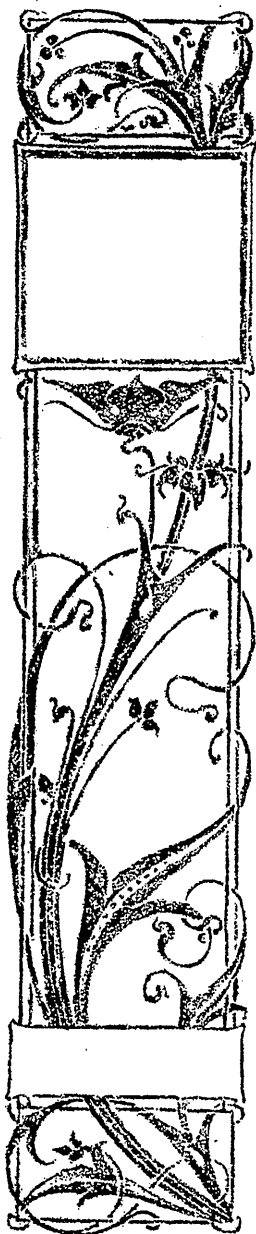
The collection has been



cleaned and sorted by
Guild member Angela Chapnick
preparatory to cataloging and
research.

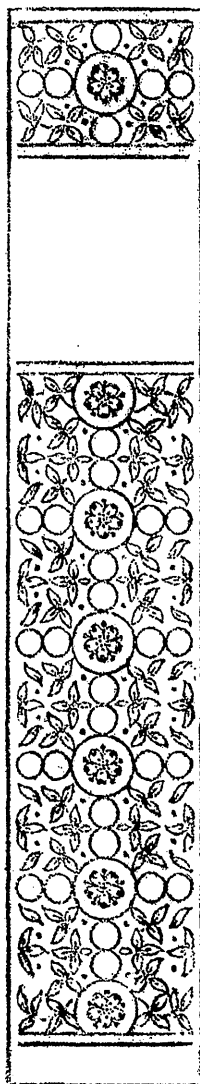
It would be interesting to
know whether Bruce Rogers, who
designed limited editions for the
press from 1900 to 1912 had any
hand in the designing of the
bindings.

Stamping was done with
gold leaf on leather and gold leaf
or colored inks on cloth. It was
the use of gold *leaf* that gave
clarity and brilliance to early
stamped bindings.

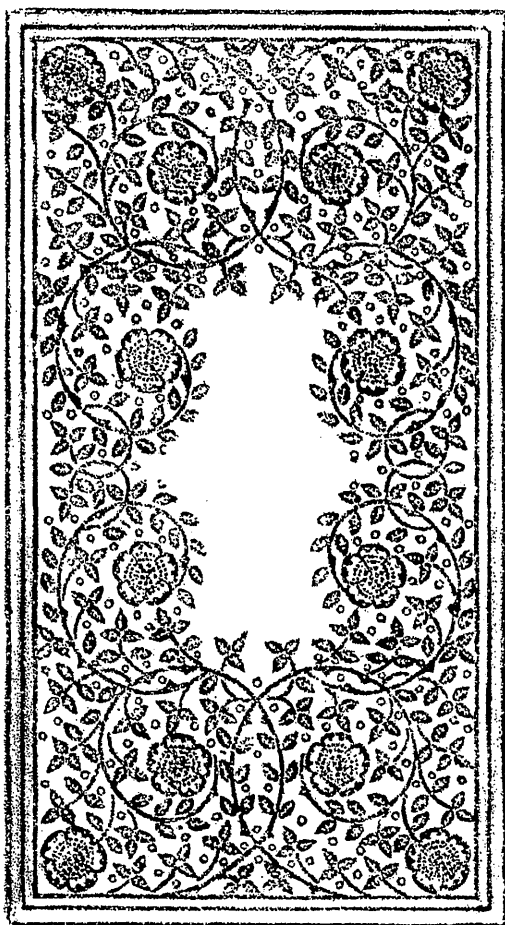


The title could be mounted in these cut out spaces and the whole spine stamped at once unless a different color was required.

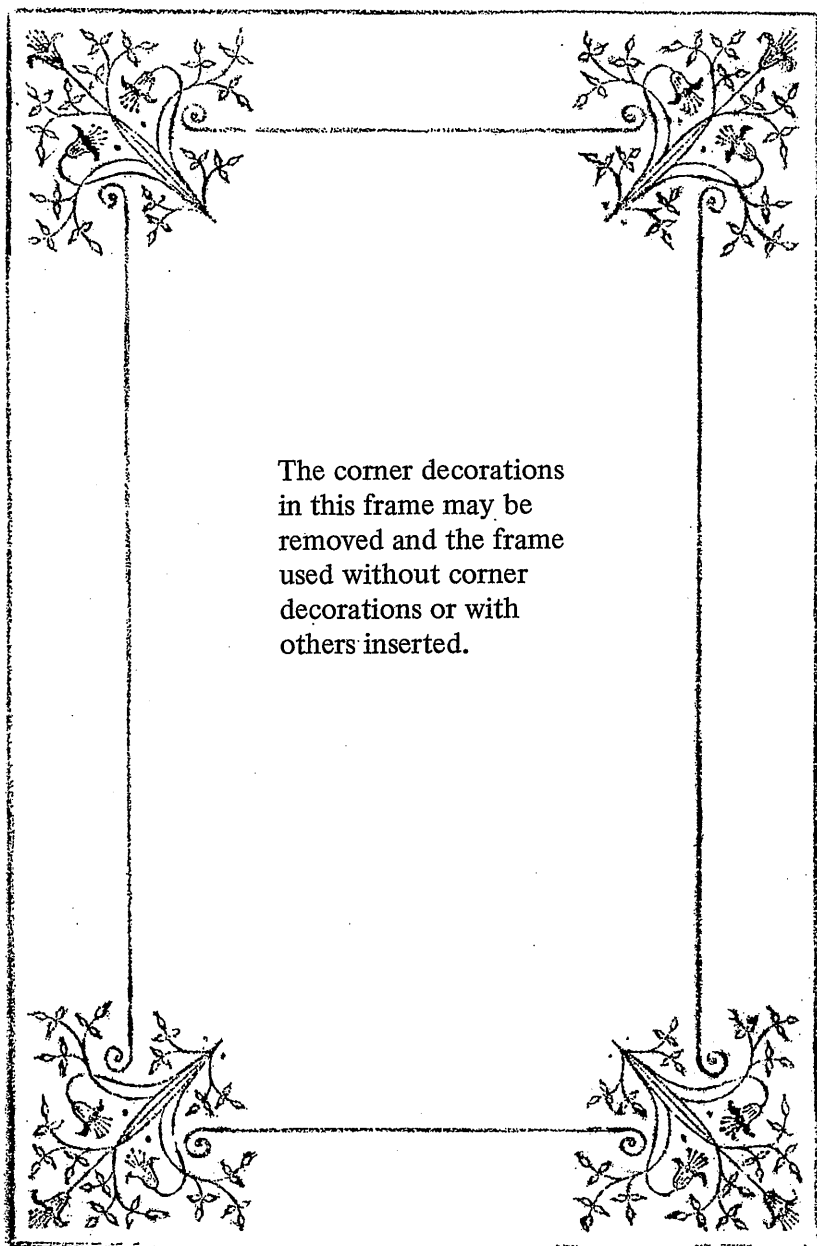
The spine on the right must have been used for a set of several volumes as we have dies of the same spine in varying widths.



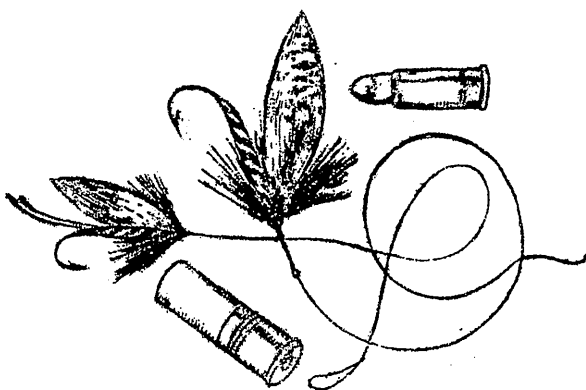
An elaborate frame
and possibly a
component of the
spine that went
with it.



This rose seems to have been as
popular at the Riverside Press as
it was with Cobden-Sanderson.



The corner decorations
in this frame may be
removed and the frame
used without corner
decorations or with
others inserted.



The rifle cartridge and shotgun shell, not as delicately drawn as the fishing line, were an addition made so that the die could be used for both fishing and hunting books.

The Riverside Press was active as early as 1849, but a brass used in 1873 is the earliest one that Sue Allen has so far been able to identify. One of the spines, a beautiful example of Art-Deco, bears the date 1930.



The use of gold in illumination was demonstrated for Guild members and guests at a meeting on Thursday evening, March 28, 1974, at AIGA Headquarters. Guild member Miss Frances Manola, a professional calligrapher and binder and a teacher at the Craft Students League, took us through the process from the cutting of the quill and the preparation of the plaster to make the gesso, to the final burnishing of the raised gold leaf. Miss Manola patterned her techniques on those she learned in England from Miss Wendy Gould.

According to Miss Manola, turkey, goose, and swan quills are preferred for laying gesso for raised gold lettering. Turkey quills are the most readily available in New York. If obtained direct from the barnyard, they may be "cured" in hot sand; the sand is heated to about 400° and the quill barrel is then inserted and left for about 15 to 20 minutes. Or quills can be bought and hung for a year to season. After proper aging the first step in preparing the quill is to cut off the top, strip off all the feathers from the barrel, scrape off the outside membrane, and then cut off the tip of the barrel to make a round opening. Next the under side is cut off in one shallow cut about one third of the diameter (a surgeon's scalpel is the best knife to use). A second deeper cut below this is then made (the same kind of cut towards the tip), and the soft fibers are cleaned out of the tube. The other side can now be laid flat on a glass surface and with the tip of the scalpel a slit made like that in a pen point. The sides should be pared down so they are equal either side of the split until the desired width is attained. The end is then cut square and beveled on the top until it is as thin as possible, and if necessary cut square again. Then a little s-shaped metal piece (cut from a tin can) is inserted into the tube to act as a reservoir and hold the gesso.

The gesso is made with a plaster base and the preparation of the plaster is an extensive operation. The finest dental plaster

should be used and the plaster must be slaked. Slaking is a process of stirring over a period of about six weeks to keep the plaster from setting. It has the effect of making the plaster soft and light and very fine. One and half gallons of water are put in an enamel or plastic bucket and one pound of plaster is added very slowly, by trickling it through the fingers to remove lumps, while stirring constantly with a wooden spoon. When all the plaster has been added one must continue to stir for at least an hour. The bucket is then set aside and the stirring process is resumed for about 10 minutes a day for about six weeks. Complete details for this process can be found in the *Calligrapher's Handbook* under the chapter on Gilding by Irene Base.*

The following recipe was given for making the gesso, which should be mixed on a clean piece of glass, using 1 teaspoon (or an even smaller unit) as the unit of measure: 8 parts slaked plaster, 1 part sugar ground fine with mortar and pestle, 1 part fish glue (Le-Page's Original Glue, or Seccotine), 3 parts powdered white lead (to be handled with care as it is very poisonous), and 3 or 4 parts distilled water. Some coloring matter such as Armenian bole (clay) is added to give the gesso enough color so it can be seen on the paper. The dry ingredients should be laid out spoonful by spoonful until all ingredients are measured and then checked for accuracy, as any mistake will ruin the result. They can then be made into a little pile and the fish glue added in a well in the center. This is made into a paste which is then put into a mortar, the distilled water added and the mixture ground continuously for about an hour without lifting the pestle (lifting the pestle introduces air bubbles, which are undesirable, into the mixture). A little more distilled water can be added if necessary.

When the mixing is completed, the gesso is poured thinly onto a smooth piece of aluminum foil where it can dry into a round wafer. When partially dried, it should be scored in pie-shaped segments, and when the drying is completed, it can be broken on the scored lines and stored indefinitely in a moisture-proof container.

To prepare the gesso for use, one segment should be broken into a narrow-based cup such as a shot glass and wet with several

drops of distilled water, allowing it to soften by itself (about 10 or 15 minutes) so that very little stirring is needed. When softened, using a rubber surgical finger on the little finger to protect against the white lead, the gesso should be slowly mixed, trying not to make any air bubbles. If many air bubbles appear, the mixture can be let stand briefly and the air bubbles will subside. It may be necessary to add another drop or two of distilled water but the mixture should be kept thick rather than thin, but of a consistency to float off the quill.

Now that the gesso is ready for use, it should be floated on to the desired surfaces with the quill, taking care to avoid air bubbles (if any appear, they can be pricked with a needle). It is best to outline the letter rather thinly and then raise it by floating more gesso into the center. After the gesso is laid, the work should be put aside for 24 hours to dry. If the gesso surfaces are not smooth when dry, they should be scraped gently with a small knife or scalpel; any roughness will spoil the brightness of the gold.

One thickness of single gold leaf along with its backing paper cut to approximate size with clean scissors is laid on the edge of a closed book, gold side up. It is then picked up with the fingers at one corner and held with the left hand while the illuminator bends close to the work and breathes heavily on the gesso to moisten it (humid weather is a help!) or he can blow on it through a straw, although there is the danger of condensation forming with the use of a straw. The gold is then quickly laid over the moistened gesso, and pressed on first with the fingers through the paper, then with an agate burnisher gently polished through the paper with a circular motion taking care to press firmly especially around the edges. The paper is flicked away and the burnisher is then placed directly on the gold and with the same circular motion lightly burnished gradually increasing the pressure. The burnisher and scissors should be wiped frequently with a clean piece of silk to keep them completely clean and dry. A brilliant polish should appear immediately if all is going well.

Again the illuminator breathes on the gold, this time adding a layer of double gold leaf with his fingers as above, removing the

paper, and again burnishing it gently and gradually increasing pressure directly on the gold, finally cleaning up the edges with a paper stump such as pastelists use. With patience, skill, and a little luck, a beautiful shining gold letter will be the result.

Miss Manola also showed us several examples of calligraphy using shell gold, which were effective in a different way, but not as brilliant as the raised and burnished gold specimens. Those attending were able to ask questions throughout and help in mixing some gesso with mortar and pestle; it became apparent how easy it is to get air bubbles into the mixture, and how much care must be taken at every step.

Members and guests attending included: Duncan Andrews, Jean Burnham, Lois Carol, Fredericka Child, Jerilyn Davis, Betsy Eldridge, Johanna and Henry Granger, Elaine and Herbert Haas, Jane Hodge, Gisela Ndini, Jane Pearce, Jacques Ploschek, Edward Popenoe, Maggy Magerstadt Rosner, Yoko Sampson, Mary C. Schlosser, Emily B. Shields, Ruth and Bert Tayler, Jane Wilmerding, and Laura S. Young.

**The Calligrapher's Handbook*, ed. by C. M. Lamb, originally published by Faber & Faber, Ltd., London, 1956, has been out of print for some time. It is going to be enlarged and reprinted in paperback by the Pentatic Corporation, 132 West 22nd Street, New York, by the end of this year.

SUPPLY / Frances Manola

Of possible interest to restorers as a source for antique papers: Robert MacLaughlin, 506 Boston Post Road, Madison, Conn., a specialist in antique accessories, has written to say that he has for sale "antique marble papers from early books; semi-modern marble papers (possibly Swiss or French) in large quantity; a few Swedish marble papers; old white papers, some in large sheets;" and miscel-

laneous other paper items. His hours are by appointment only and his telephone is (203) 245-7421.

BOOK REVIEW / Judith Reed

McLean, Ruari. *Victorian Publishers' Book-Bindings in Cloth and Leather*, University of California Press, Berkeley & Los Angeles, 1973.

In his introduction, the author aptly and concisely describes *Victorian Publishers' Book-Bindings* as a "picture book showing the richness of publishers' bindings principally in cloth and leather, produced. . . during the nineteenth century." Publishers' bindings are defined as "book covers manufactured in quantity, all identical, as opposed to hand-made bindings of single copies ordered individually and each a unique piece of craftsmanship." Included in the introduction are brief discussions of the techniques and designs of nineteenth century publishers' bindings and of contemporary criticism.

The bulk of the book consists of excellent photographs of nineteenth century book-bindings, showing the front cover and often the spine. Quite a number of the photographs are in color. With each illustration is given such bibliographic information as title, author, publisher, date of publication, and size of book. This information is followed by a description, in some cases very detailed, of the bindings. The descriptions include type of cloth or leather, information about tooling, blocking, onlays, colors used, name of binder or designer of binding.

At the end of the book is a classified index of artists or engravers of binding designs, binders, printers, publishers, and contemporary publications mentioned.

While the entire book is interesting, the very fine photographs make it an especially valuable reference tool for those people with a particular interest in nineteenth century bindings.